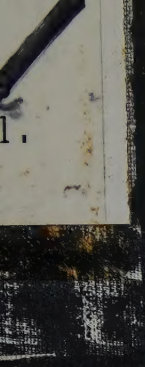

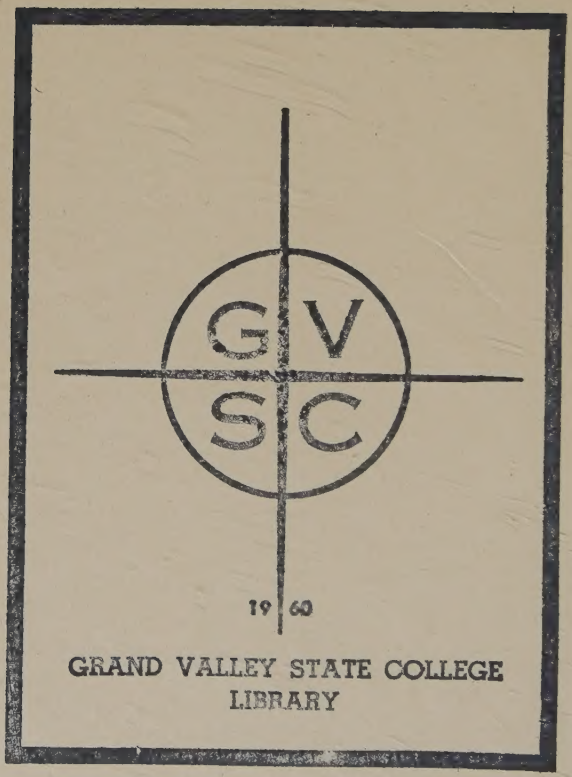
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THIRD SUPPLEMENT TO A MANUAL OF THE WRITINGS IN MIDDLE ENGLISH

1050-1400

Third Supplement to a Manual of the Writings in Middle English

1050-1400

Additions and Modifications to
June, 1926

By
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NEW HAVEN, CONNECTICUT
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PREFACE

The various issues of the *Manual* and its Supplements are noted on pages 1001, 1097, and 1201. Purchasers may now obtain the *Second Supplement* separately bound; the *Third Supplement* separately bound; and the whole work, the *Manual* and the three Supplements, bound in one volume.

To the Connecticut Academy of Arts and Sciences I would again express my grateful appreciation of its maintenance of these books. To its Secretary, Dr. George F. Eaton, I am deeply indebted for his most kind coöperation during the printing and the reprinting of the several parts.

This *Third Supplement* endeavors to indicate such errors and omissions as have been noticed since the publication of the *Second Supplement;* to add to the Bibliographical Notes indications of the new publications issued between January, 1923, and June, 1926; and to supply for the Text the additions and modifications necessitated by these publications. It must be supposed that, because of the date at which the book appears, some items of 1926 have escaped notice.

The devices and the arrangement employed in the former volumes have been adhered to in this *Third Supplement.* Careful attention should be given to the explanations at the head of the Text, the Bibliographical Notes, and the Index, of this book.

All topics are arranged in the order of the paging of the *Manual.* At the left of each topic-head in the Text and the Notes of this *Third Supplement,* is indicated the page of the *Manual* on which the topic is discussed or is to be inserted. In each case where the topic appeared first in the *First Supplement* or in the *Second Supplement,* the number of the page of the Supplement on which the discussion first appears is entered in parentheses next after the number of the page of the *Manual* on which the discussion is to be inserted. So the reader may

find directly the material on a given topic in this *Third Supplement* by turning in the Text and the Notes to the left-hand marginal number corresponding to the number of the page in question in the *Manual*. Items treated in this *Third Supplement* alone may be found by use of the Index on pages 1245 ff.

A cumulated Index for all the four volumes is desirable, but cannot be provided at present because the seventy-odd pages of smaller print would cost as much to publish as does one of the Supplements.

I thank warmly those who have communicated to me corrections and additions for the work. If more would assist me thus, my task would be much lightened, and greater accuracy and completeness would be assured. I ask again that students in the field send me information of their new writings, and reprints of their articles, especially such as are issued in less accessible publications.

The work on the Fifteenth Century, including Middle Scots, announced in the *First Supplement*, is progressing. It is hoped that the book will appear within a reasonable time.

New London, Connecticut,
September, 1926.

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THIRD SUPPLEMENT TO A MANUAL OF THE WRITINGS IN MIDDLE ENGLISH

1050-1400

TEXT

The following pages contain additions and corrections for the Text of the *Manual* and the *First Supplement* and the *Second Supplement*, and also changes of statement necessitated by studies and editions printed or become accessible since December, 1923. A few points of new knowledge not admissible into the classes of general statement to which the Text of the *Manual* is restricted, are omitted here; the Bibliographical Notes (*infra*, pages 1199 ff.) indicate all such matter.

A number at the left of a paragraph or of a topic-head indicates the page of the *Manual* on which the topic is discussed, or is to be inserted. An accompanying number in parentheses indicates the page of the *First Supplement* or of the *Second Supplement* on which the item is considered. The words 'above' and 'below' refer to this *Third Supplement*.

CHAPTER I—ROMANCES

23 ATHELSTON [14]. Beug has examined the historical elements of this piece, and suggests a French basis for it composed by a Herbert who wrote a poem on Queen Emma.

27 2. ARTHURIAN LEGENDS. Malone has found a personage, Artorius, of the second century A.D., who served in Brittany.

30 GEOFFREY OF MONMOUTH [17]. Chambers argues that part of Bk. 9, Ch. 12, of the *Historia* was written or revised in 1142, before June 7. Griscom dates the dedication to Robert of Gloucester and Waleran early in April, 1136, that to Stephen and Robert within a few weeks thereafter, and that to Robert later.

40 ¶ 3. Parry dates the *Vita Merlini* at 1150.

54 SIR GAWAYNE AND THE GRENE KNIGHT [31]. Miss Schaubert opposes Hulbert's 'fairy-mistress' theory; and accepts Kittredge's views on the Challenge, but not those on the Temptation and on the combined plot. She argues that the piece consists of two distinct parts, united by the poet into a kind of unity; and that the author gave his best efforts to the Temptation incident, of which she holds questionably a source to be two legends from *La Vie des Anciens Pères*.—Tolkien and Gordon date the poem before c. 1400, and not before the last quarter of the fourteenth century; and they judge the original dialect as of South Lancashire, and the dialect of the copyist as of Lancashire.

67 THE WEDDYNGE OF SIR GAWEN [40]. Miss Sumner dates the romance at the middle of the fifteenth century or shortly after, and judges the dialect 'almost certainly East Midland.' She concludes tentatively that Chaucer's and Gower's tales are from one derivative of an Irish loathly lady story, and the ballad and the *Weddynge* from another derivative that (like *King Henry*, which is from another Irish version) was affected by Scandinavian influence in the *motif* of the bride's appetite.

72 SIR PERCYVELLE OF GALLES [44]. Brown's articles, now concluded, are directed to show that the romance retains much of what was the source of the first part of Chrétien's *Conte du Graal*, and that the romance is essentially the story of a fairy cup of plenty, and retains a great deal of the fairy machinery.

157 THE KNIGHT OF CURTESY [109]. Miss McCausland judges this poem to be of the London district, of the latter part of the 15th century; to be a step in the development of the Eaten Heart theme; and to be derived directly from the *Chronique*, with traces of influence from the French *Li Roumans dou Chastelaine de Couci*.

CHAPTER II—TALES

166 THE VERNON MIRACLES [1]. Miss Tryon finds most of these miracles frequently in earlier Continental MSS., but knows no MS. whose arrangement shows the slightest relation to that of Vernon, whose miracles were gathered from a number of collections, and probably represent combinations of versions in various sources.

168 OTHER MIRACLES OF THE VIRGIN [2]. (955) Miss Tryon has printed the 18 miracles of MS. Phillipps 9803 (now Br. Mus. Addit. 39996), which she finds based on John of Garland's collection; 4 miracles from MS. Harley 2277; the one from Egerton 2810 f. 99 v; the one from Harley 2380 (beg. 16th cent.); and *Saved by Learning Two Words* and *The Devil in Service*, in MS. Tanner 407 (end of 15th cent.).

CHAPTER III—CHRONICLES

191 LAYAMON'S BRUT [3]. Hall holds (1924) it perhaps safest to say that Layamon wrote between 1189 and 1207, nearer 1189 than 1207.

195 ROBERT OF GLOUCESTER'S RIMED CHRONICLE [4]. In June, 1924, F. R. T. Needham of Oxford communicated that he had just found lining the boards of a sixteenth-century book (shelf-mark 575. g. 6) in the Balliol College Library, a fragment of the *Chronicle*, corresponding to Wright's edition lines 10700-32, 10764-93, 10824-52 (one-half of each line preserved), and 10884-909 (last two-thirds of each line preserved). The language, he notes, has rather fewer Southern forms than Wright's text here.—Mrs. Brown shows verbal agreements of passages in the *Chronicle* and the Southern Legendary *Life of St. Kenelm*, which she urges prove the priority of the Legendary, and show that the problem of

the provenience of the Legendary may be approached without initial presumption in favor of the Abbey of Gloucester.

204 TREVISA'S TRANSLATION OF HIGDEN'S POLYCHRONICON [9]. On a Latin MS. see below, Bibliographical Notes.

206 THE BRUT OF ENGLAND [10]. An excellent MS. (15th cent.) of 157 leaves with the signature of T. Bourghier (?Thos. Bourchier, Cardinal, Archbishop of Canterbury, died 1486) on the last leaf, and containing after 1377 the reigns of Richard II, Henry IV, and the first six years of Henry V, with a full account of Agincourt, was sold by Sotheby & Co., April 7, 1925.

CHAPTER IV—WORKS DEALING WITH CONTEMPORARY CONDITIONS

221 ADAM DAVY'S FIVE DREAMS [22]. Emerson argues that the dreams are of 1307-08, and were written down in the latter part of 1308.

242 THE PARLEMENT OF THE THRE AGES [49]. Steadman has shown further linguistic evidence for difference in authorship of *Winnere* and the *Parlement*.

243 WYNNERE AND WASTOURE [50]. See above, [49].

244 THE VISION CONCERNING PIERS PLOWMAN [51]. Chambers has offered further argument that A and B are by the same author.

CHAPTER V—HOMILIES AND LEGENDS

277 (1057) REDDE RACIONEM VILLICACONIS TUE [9a]. Miss Hope Emily Allen has written that this is in a number of MSS., notably at Cambridge.

292 THE SOUTHERN LEGEND COLLECTION [19]. Mrs. Brown has shown parallels between the *Kenelm* of this collection and the *Chronicle* of Robert of Gloucester; and the impropriety of initial presumption of the Abbey of Gloucester as the place of origin of this collection.

314 MARGARET [52]. Gerould has printed a Latin text of the *Passio S. Margarete* in the possession of Professor Mather. He argues that the Royal and Bodley *Margaret* is from a non-existent Latin version of the *Passio*, of a peculiar type that must have been circulated in England for a long time. He believes that the Trinity *Meiden Margarete* and its successors are completely independent of the Old English and earlier Middle English versions, Trinity suggesting a second variant recension of the *Passio* differing from the source of the Corpus and Royal and Bodley English; and he finds no evidence that the Trinity version was translated from an Anglo-Norman poem.

CHAPTER VI—WORKS OF RELIGIOUS INFORMATION AND INSTRUCTION, ETC.

345 AƷENBITE OF INWYT [4]. The prayer at the end, '*Mayde and moder mylde*', six lines aabaab, may be adapted from the Harley 2253 '*Maiden, moder mylde*' (see page 533 [197]).

346 THE MIRROR OF ST. EDMUND [5]. Robbins has printed the French *Mirror*, and has listed the MSS. in Latin, French, and English—the last being Vernon f. 355 (c. 1385), Simeon (Br. Mus. Addit. 22283) f. 30 (c. 1385), Bodley 416 f. 109 v (c. 1400), and the 15th-century MSS. Br. Mus. Addit. 10053 f. 3 r, Bodley E Mus. 232 f. 23 v, Cbg. Univ. Libr. Ff II 38 f. 33 v and Ii VI 40 f. 206 (ascribed to Rolle) and Ii VI 43 ff. 7, 14, Douce 25 f. 1, Harley 2398 ff. 59 r, 153, Harley 4012 f. 101, and Thornton f. 197 r.

348 THE MIRROR OF LIFE [8]. On a piece of vellum used to make a cover for a seventeenth-century duodecimo volume in the library bequeathed to the Vicars of St. Mary's, Marlborough, by W. White in 1677, are 83 lines, ending one section with a couplet beginning 'Yies sex vyces lettes amendment', and opening another section with 'Othyr sex fynd I can', identified by Watson as a fragment of the *Mirror* usually attributed to Nassyngton, and agreeing with a passage in MS. Bodley 48 (*i. e.*, 1885) ff. 139 ff. (see page 966 [8]).

350 THE SEVEN SINS, THE PATER NOSTER, ETC. [11]. On another fifteenth-century MS., see below, Bibliographical Notes.

353 THE PATER NOSTER [13]. J. Fairfax-Blakeborough has printed from a parchment in his possession a prose text of the Lord's Prayer, 'Our fader whiche arth in heofnai', etc., signed by Robert Copgrove, Abbot of Fountains 1336-46, 'Fontains A.M. 1339'; and another prose prayer, 'Ave holie & grete fader in hevine, Do wee aske grete mercyes from thi hand', etc., in the same hand on another parchment.

361 THE ANCREN RIWLE [40]. Miss Dymes and R. W. Chambers have offered strong evidence that the *Riwle* was originally written in English. Chambers opposes Hall's ascription to Gilbert of Sempringham, and also authorship by Bishop Poore: and, supported by Thurston, he rejects McNabb's arguments that the author was a Dominican friar. He points out difficulties in Miss Allen's association of the *Riwle* with Kilburn Priory, and opposes an early twelfth-century date for the *Riwle* as it stands. But he suggests, from the existence of the three adaptations (one of c. 1230, the Latin of c. 1300, and the fourteenth-century form in Pepys 2498), a possibility that the extant earliest form in Nero and Titus is an adaptation (between 1127 and 1230) of a still earlier version.

CHAPTER VII—PROVERBS AND PRECEPTS, AND MONITORY PIECES

(1063) Title and running-head. *For* MONITARY, *read*, MONITORY.

374 SCATTERED PROVERBS [1]. 'Have hund to godsib and stenc in þir oder hand', is in Walter Map.

375 THE PROVERBS OF ALFRED [5]. Carleton Brown has edited from MS. A 13 f. 93 r (13th cent.) in the Maidstone Museum, Maidstone, Kent, a text that is a series of selections, 266 lines in all, that he judges superior to the Jesus and Trinity texts and offering material aid as to the relations of Jesus and Trinity to the lost archetypal MS. Cotton Galba A XIX. He prints James' copy (Bodleian James 6) of Galba.

378 THE DISTICHS OF CATO [8]. The Vernon (N. E. Midl.) and Fairfax (N. W. Midl.) versions are from Everard's French. Förster judges Bodley Addit. A 106 (see page 973), in tail-rime as is Fairfax, to be probably in a related dialect with, but independent of, Fairfax, and from a Latin original.

379 ¶ 2. MS. Cosin is MS. Durham V ii 14.

384 (975) [21a] Merton 48 pieces. See below, page 538.

385 POEMA MORALE [25]. Brown reports that ll. 149-50 are written in MS. A 13 f. 93 r in the Maidstone Museum, Maidstone, Kent.

392 THREE SORROWFUL TIDINGS [37]. Brown states that a few lines are in a Latin prose piece in MS. A 13 (13th cent.) in the Maidstone Museum, Maidstone, Kent.

393 HARLEY 2316 PIECES [40]. In this MS., at f. 25 v, is *'God wiht hise Aungeles'*, three short couplets, a

lament of a damned soul. For other Harley 2316 lyrics, see pages 515 [107], 525 [153], 384 [19], and below, 538 [236].

394 A TREATISE OF PARCE MICHI DOMINE [42]. See pages 399 [6], 977 [42]. Another text is in MS. Stonyhurst College XXIII f. 60 v (15th cent.).

395 " 2, 3. On the Harley 7358 'Lullay, lullay', see below, page 538 [234]. The quatrain, 'Þe leuedi fortune', is also in MSS. Laud Misc. 213, Bodley 410, Rawlinson C 670, and Durham Univ. Cosin V iv 2 f. 32 v.

396 HARLEY 7322 SCRAPS [47]. See below, page 538 [236], [251].

CHAPTER VIII—TRANSLATIONS AND PARAPHRASES OF THE BIBLE, AND COMMENTARIES

398 A STROPHIC VERSION OF OLD TESTAMENT PIECES [3]. Kalen says the poem was written c. 1400 or 1410 in Yorkshire; the two MSS. go to a common source that is not the original, and are independent of each other; Selden presents Northern forms, but shows West Midland and Scottish scribal influence; Longleat shows mixed Northern and Midland forms, due to changes from Northern forms; the sources are the Bible and Peter Comestor's *Historia Scholastica*, and several passages are from the York plays.

399 PETY IOB [6]. See pages 394 [42], 825 [42].

401 ROLLE'S COMMENTARY ON THE PSALTER [14]. (1066) Mrs. Frank notes that the Vatican MS. is Reg. lat. 320.

402 THE WEST MIDLAND PROSE PSALTER [17]. Serjeantson judges the dialect not West Midland but Central Midland, probably Northamptonshire.

405 THE LIFE OF JESUS [25]. According to James, the MS. is of c. 1400. Miss Goates prints 113 sections, and judges that the vocabulary and phraseology points to a lost French source, and that the dialect is mainly a Southern variant of East Midland with occasional Northern and Southern forms.

CHAPTER IX—DIALOGUES, DEBATES, CATECHISMS

414 THE DIALOGUE BETWEEN THE VIRGIN AND CHRIST [3]. See the lyric, below, page 538 [242].

CHAPTER X—SCIENCE, INFORMATION, DOCUMENTS

432 THE STATIONS OF ROME [29]. Hulbert shows that the piece is one of a class of documents evidently a part of an organized propaganda to attract pilgrims to Rome.

433 Ll. 12-14. *Delete,* A Northern version . . . century).

441 FOUR WRITS [47a]. Galbraith has printed four writs of c. 1045-1101.

442 TWO WILTSHIRE DOCUMENTS [58]. These are a Wiltshire record of purchase of land, 1375 (1376), Br. Mus. Harley Charter 45 A 37; and an indenture witnessing delivery of goods and chattels, Wiltshire and Dorsetshire localities, 1381, Br. Mus. Harley Charter 55 B 45.

443 HOLY TRINITY GUILD CERTIFICATE [63a]. A Chancery certificate of 1389 for the Guild of the Holy Trinity, St. Botolph's, is in MS. Br. Mus. Addit. 1906-10, No. 37664.

CHAPTER XI—ROLLE AND HIS FOLLOWERS

463 WILLIAM NASSYNGTON [61]. See pages 985 [61], and above, 348 [8].

CHAPTER XII—WYCLIFFE AND HIS FOLLOWERS

CHAPTER XIII—PIECES LYRICAL IN IMPULSE OR IN FORM

485 See the explanations of classification at pages 485-86.

491 'LOUE IS A SELKUD WODENESSE' [5a], four irregular lines on one rime in MS. Douce 139 f. 157 (on whose f. 5 is '*Foweles in the frith*', see page 491 [5]), is of the later thirteenth century. It illustrates the trilingual conditions in England in that period, for it and the four lines of French that precede it are translations of the original Latin quatrain (probably traditional) that heads both. 'Love is a strange madness that leads the idle man through the wilderness, who thirsts for pleasure, and drinks sorrow, and mingles his happiness with frequent griefs', is Onions' rendering of the English.

497 OSSORY FRAGMENTS [25a]. In the *Red Book of Ossory*, preserved in the archives of that see, is a collection of Latin hymns in a fourteenth-century hand. Prefixed to several of these, in a 'contemporary and identical hand', are tags of English and Norman French songs, of which the English are as follows: 1. 'Alas hou shold y syng, yloren is my playnge/ Hou sholdy wiȝ ȝat olde man/ To leven and let my leman/ swettist of al ȝinge'; 2. 'Have mercie on me frere: Barfote ȝat ygo'; 3. 'Do. Do. nightyngale syng full myrie/ Shal y nevre for ȝyn love lengre karie'; 4. 'Have God day my leman'; 5. 'Gaveth me no garlond of grene/ Bot hit ben of Wythones yuroght'; 6. 'Do. Do nyȝtyngale syng wel miry/ Shal y nevre for ȝyn love lengre kary'; 7. 'Hey how ȝe

chevaldoures woke al nyght'. A note in the MS. indicates that the Latin pieces were composed by the Bishop of Ossory (perhaps Richard de Lesdrede, bishop 1318-1360) to displace 'cantilene teatrales turpes et seculares' represented by the tags, which were quoted probably to indicate the airs to which the hymns were to be sung.

498 2. RELIGIOUS LYRICS. See the explanations of classification and arrangement at pages 485, 498. Religious lyrics treated in other chapters on these bases may be located by the first lines, which are quoted in the Index.

500 LYRICS OF ST. GODRIC [27]. (1076) Rankin has argued that these pieces are not hymns; are not translations or imitations of any foreign model, Latin, Provençal, French, or Welsh; that all are native song verse of the simplest kind; and that the first and the third belong in form at least to the native type of incantation popular verse. This judgment has been adversely criticised by Thomas.

501 THE LYRICS OF WILLIAM HEREBERT. (986) Seven of the eight pieces have been printed by Brown along with seven others: [41a] '*Holy moder, þat bere cryst*', [41b] '*Holy wrouhte of sterres brryht*', [41c] '*Cryst, buggere of alle ycoren*', [41d] '*þou kyng of woele and blisse*', [41e] '*Soethþe mon shal hoenne wende*', [41f] '*Iesu our raunsoun*', [41g] '*What ys he, þys lordling*'. Four pieces remain unprinted: '*A troc þat art so vayr y-kud*', '*Kyng hexst of alle kynges*', '*Lustne mylde wrouhte oure bones*', and a homily in verse '*Seynt luk in hys godspel*'.

504 'AL OÞER LOUE IS LYCH ÞE MONE' [51a] consists of seven stanzas abab on the love of Christ, in MS. Eton College 36 Part II p. 103 r, in a pencil hand of a little after 1350.

504 'EUEN, IT ES A RICH3 TURE' [51b], eight four-stress verses abcbdbeb, on the bliss of Heaven and the need of mending to attain it, is in a fourteenth-century hand on the

margin of the last leaf of a piece by Grosteste, *De Veritate Theologie*, in MS. Advocates Libr. 18. 8. 1 f. 199 v.

504 'HONND BY HONND WE SCHULLE OUS TAKE' [51c], 20 verses, aaaa, aabaab (lines 1 4 a refrain), is among some sermon outlines in a hand of c. 1350 in MS. Bodley 26 f. 202 v. Its last lines are in MS. Helmingham Hall L.j. 1. 7 f. 140 r (14th cent.).

504 'IHESUS DOÞ HIM BYMENE' [52d], a pleading by Jesus with the worldly, 40 short verses in irregular stanzas, is in MS. Bodley 416 f. 106 r (c. 1400). Mrs. Brown notes that the source is a prayer in the *Legenda Aurea*, attributed to St. Bernard.

504 'I HAFE SET MY HERT SO HYE' [52e], in MS. Douce 381 f. 20 r (?late 14th cent.), consisting of 9 verses ababededb (lines 4 and 9 a repetend), with musical notation, is a song of exultant joy in spiritual attainment through loving God.

507 'THY JOY BE ILK A DELE' [68] is in MS. Long leat 29 f. 50 r.

510 'I WARNE VCHE LEOD ÞAT LIUEÞ IN LONDE' [76]. Other copies are in MSS. Pepys 1584 art. 9 and Harley 78 f. 86 (beg. and end imperfect).

510 'ÞE MON ÞAT LUSTE TO LIUEN IN ESE' [77]. A text omitting stanzas 3, 4, is in MS. Trinity Coll. Cbg. 1450 f. 23 r (15th-16th cent.).

511 'BI A WEY WANDRYNG AS I WENT' [79]-[82]. Brown distinguishes three forms: 1. Cotton, Ashmole, Garrett; 2. Trinity, Sloane; 3. Vernon, Simeon.

516 'VNKYNDE MAN' [111]. (987) Brown notes that [111] expands Philippe de Grève's Latin '*Homo vide quid pro te patior*'.

516 'BIHOLD TO ÞI LORD, MAN' [114]. (987) Brown groups as (A) MS. Bodley 42 with MS. Advocates 18.7.21 f. 117 r (latter with Latin only); and (B) MSS. Harley and St. John's, these based on the '*Respice*' with the '*Candet nudatum pectus*'.

516 'ÞENC, MAN, OF MIN HARDE STUNDES' [114a]. This appeal by Christ in MS. Royal XII E 1 f. 194 v (early 14th cent.) consists of a short couplet and three stanzas of four-stress verses aaaba, aaaaa, aabbb, the first beginning, 'Man, þu haue þine þout one me'. It follows without a break 10 lines, a meditation on the Passion, '*Quanne hic se on rode ihu mi lemman*'. '*Þenc, man*', is from Cæsarius of Arles' sermon *De Iudicio Extremo*.

516 'WIT WAS HIS NAKEDE BREST' [116]. (987) Brown prints version A (Durham), version B (Bodley 42), the third version of 6 lines (Br. Mus. Addit. 11579), and another four-line text from John Grimestone's Book, MS. Advocates Libr. 18.7.21 f. 117 r (see below, page 538), where it is preceded by the original Latin from the *Liber Meditationum* once ascribed to Augustine.

517 (987) 'SINFUL MAN, BEHOLD AND SE' [117a]. See below, page 538 [245].

519 'A SONE! TAK HEDE TO ME' [129b], 7 couplets of an address by the Virgin to Christ on the Cross, and His reply, is in MSS. Balliol Coll. Oxf. 149 f. 11 v (end of 14th cent.) and Worcester Cath. F 10 f. 25 (15th cent.).

522 'LOUERD, ÞU CLEPEDEST ME' [137a], 6 short lines of contrition, is in MS. New Coll. Oxf. 88 f. 179 v (early 14th cent.), preceded by the original Latin passage from St. Augustine's *Confessions*.

522 'IESUS, ÞAT WALD EFTER MID-NIGHT' [138a], matins of the Cross, 22 stanzas aabccb, comprises the *Cursor Mundi* ll. 25487-618 in MSS. Fairfax 14 f. 110 r

(1400-1450), Cott. Vesp. A III f. 141 v (c. 1340), and Göttingen Univ. theol. 107 f. 168 r (1300-1350).

522 'FADER AND SUN AND HALIGAST' [138b], an orison to the Trinity, in 14 stanzas aabccb, is in the *Cursor Mundi* ll.25403-86, in MSS. Fairfax 14 f. 109 v, Cott. Vesp. A III f. 142 v, and Göttingen Univ. theol. 107 f. 167 v (see above, [138a]).

522 'FADUR AND SONE & HOLY GOST' [139a], a prayer for 'three boons', 90 verses aabccb, is in MSS. Rawlinson liturg. g. 2 f. 58 r (late 14th cent.) and Br. Mus. Addit. 37787 f. 142 r (early 15th cent.).

522 'FADUR & SONE & HOLI GOST, O GOD' [139b], the arms of the Christian, a prayer to Christ, consists of 76 lines, mostly tail-rime, in MS. Bodley 416 f. 105 r (c. 1400).

524 'IESU, ÞAT ART HEUENE KYNG' [151]. The last three stanzas of Vernon are the first three in MS. Stonyhurst XLIII f. 96 v (c. 1460), which begins, 'Ihesu for þi wurthy wounde'. The piece was expanded into Richard de Caistre's hymn, preserved in many MSS., and incorporated into some early Primers.

525 'WIÞ SCHARPE ÞORNES ÞAT WEREN FUL KENE' [154a], in MS. Harley 2339 f. 117 v (date uncertain) consisting of 32 lines aabb, is an appeal of Jesus to Man by the Five Wounds. Brown judges it to be of the late 14th century. It is also in MSS. Cbg. Univ. Libr. Ff II 38 f. 33 r, Pepys 1584 art. 15, and Br. Mus. Addit. 37049 f. 30 r. Stanzas 4 and 8 are in MS. Sloane 2275 f. 245 r; and a late text is in MS. Ashmole 61 f. 150 v.

528 'IHESU, FOR ÞI PRECIOUS BLOD' [166a], in MS. Rawlinson liturg. g. 2. f. 19 r (late 14th cent.), is a prayer for deliverance from the Deadly Sins, in 42 verses aabccb. Other texts are in MSS. Lambeth 559 f. 33 v (?14th cent.), St. John's Coll. Cbg. 237 p. 33 (15th cent.), and Bodley 789 f. 148 r (1400-1450).

528 'CHRIST MADE TO MAN A FAIR PRESENT' [168]. A copy close to Trinity is in a Powis MS. (14th cent.), sold by Sotheby & Co. in 1923, and now in the Huntington Library, California.

530 (1078) 'IHESU ÞAT HAST ME DER ABOU3TE' [174a]. The Longleat MSS. are numbered 29 and 30.

531 'HEIL BEO ÞOU, MARIE, MYLDE QWEN OF HEUENE' [184]. (991) A text is in MS. Royal 17 A XXVII f. 81 r. (early 15th cent.); and three stanzas are incorporated into '*Heil be þou, Marie, cristis moder dere*' in MS. Lambeth 853 p. 26 (c. 1430).

532 THE AVE MARIS STELLA [192]. On Merton lyrics, see below, page 538 [229].

533 'MAIDEN, MODER MILDE, OIEZ CEL OREYSOUN' [197]. On the *Ayenbite* adaptation, see above, page 345 [4].

535 'AT A SPRYNGE WEL VNDER A ÞORN' [204a], written as prose in an exemplum 'De confessione' in MS. Magdalen Coll. Oxf. 60 f. 214 r (15th cent.), consists of three short couplets. Christ is a fountain, remedy of all ill; by it stands a maid; who seeks true love will find it in her. Brown judges the piece is of the late fourteenth century.

538 'HEYLE BE ÞOU, LADYE SO BRY3T' [221], a hymn to the Virgin in 36 verses aabaab, is in MS. Cbg. Univ. Libr. Ii VI 43 f. 88 r (15th cent.).

538 MERTON COLLEGE OXFORD 248 LYRICS. Brown prints from MS. Merton College Oxf. 248 (14th cent.; see page 975 [21a]) the following lyrics selected from a number of pieces scattered through Latin sermon materials in this MS. by Bishop Sheppey, who died 1360. Items 1-4 have Southern forms; items 5-7 show Northern forms.

'*Ihesu, þat al þis world haþ wro3t*' [222], at f. 66 v, is a prayer for mercy, 36 lines arranged as a roundel.

'*I sayh hym wiþ ffless al bisprad*' [223], at f. 139 r, based on the Latin on f. 139 r, consists of two sets of two couplets each, on how Christ shall appear.

'*He rod vpon a whit hors*' [224], at f. 139 v, consists of two sets of eight verses each, based on the version of the Four Horses of the Apocalypse.

'*An ernemorwe þe day-liȝt sprynge þ*' [225], at f. 141 v, is four couplets translating the '*Aurora lucis rutilat*' which precedes it.

'*Lefdy blisful, of muchel miȝt*' [226], six short couplets at f. 148 v, translates stanzas 5-7 of the hymn '*Quem terra pontus æthera.*'

'*Falsenesse and couetys er feris*' [227], at f. 166 v, consists of twenty verses on the evils of the times. With ll. 17-20 compare pages 384 [19], 975 [14a].

'*Steddefast crosse, inmong alle oþer*' [228], at f. 167 r, in seven verses translates the '*Pange lingua gloriosi*' of Venantius Fortunatus.

'*Wyl be þow, ster of se*' [229], at f. 167 r, in 34 verses amalgamates the '*Ave maris stella*,' the '*Quem terra pontus æthera*' (see above, [226]), and the '*Alma redemptoris mater.*'

538 LYRICS IN JOHN GRIMESTONE'S COMMONPLACE BOOK. In his Commonplace Book of pulpit materials, MS. Advocates Libr. 18.7.21, which he dates 1372, John Grimestone (perhaps of Yorkshire) entered, in a dialect of the northern border of the East Midlands, many single couplets and quatrains, and a number of lyrics, some of them paraphrases of Latin verses, and some perhaps composed by himself. Brown has itemized the lyrical material in his *Register*, and has printed twenty-two of the lyrics as follows.

'*At þe time of matines lord þu were i-take*' [230], 17 couplets at f. 2 v, is Hours of the Cross.

'*Als I lay vp on a nith*' [231] is a dialogue between the Virgin and her Child, 37 four-line stanzas at f. 3 v, headed

'Lullay lullay la lullay Mi dere moder lullay.' Of this, parts are in MSS. Harley 2330 end fly-leaf, stanzas 1-5; St. John's Coll. Cbg. 259 f. 4 r (1450-1500), stanzas 1-9; and Cbg. Univ. Libr. Addit. 5943 item 11 (early 15th cent.), stanza 1.

'*In bedlem is a child i-born*' [232], at f. 4 v, is a song of the Nativity in 20 four-line stanzas.

'*Als I lay vp on a nith*' [233], at f. 5 v, is a song of the Virgin and Joseph, in 16 stanzas abab, of which stanzas 1-11 are in MS. Selden B 26 f. 18 r (c. 1450).

'*Lullay, lullay, litel child, þu þat were so sterne & wild*' [234], at f. 6 r, in which Christ in the cradle laments Man's sin, consists of 7 stanzas headed 'Lullay, lullay, litel child, qui wepest þu so sore?' Of this stanzas 1-6 are in MS. Harley 7358 f. 12 v (15th cent.). See page 395 [44].

'*Wy haue ȝe no ruethe on my child?*' [235], at f. 24 r, is the Virgin's appeal to the Jews in two stanzas abab.

'*Merci abid an loke al day*' [236], at f. 85 r, consists of five couplets on God's mercy. Lines 5, 6, 1, 2 open the six-line piece in MS. Harley 2316 f. 35 v (see page 384 [19]); and lines 3, 4, 5, 6, 1, 2 are in MS. Harley 7322 f. 158 r (1350-1400; see page 396 [47]).

'*A sory beuerech*' [237], at f. 119 v, is two stanzas aaaa, Christ's prayer in Gethsemane.

'*I am iesu, þat cum to fith*' [238], at f. 119 v, consists of two stanzas abab, in which Christ speaks as the champion.

'*Suete sone, rue on me*' [239], at f. 120 r, is a lament of the Virgin in three stanzas aaaa.

'*Lullay, lullay, litel child, child reste þe a throwe*' [240], at f. 120 r, is a song of the Virgin over her Child, in 5 stanzas aaaabb.

'*Loue me brouthte*' [241], at f. 121 r, is Christ's love-song to Man in three six-line stanzas.

'*Loue made crist in oure lady to lith*' [241a], at f. 19 r and f. 119 r, consists of four lines aaaa, to be compared with [241].

'*Maiden & moder, cum & se*' [242], at f. 121 r, is a dialogue between the Virgin and Christ on the Cross, 18 couplets, according to Brown the earliest English version of the Dialogue. Compare MSS. Sloane 2593 f. 23 r (c. 1450), Bodley Engl. poet. e. 1 f. 27 r, Balliol 354 f. 223 r. See the stanzaic Dialogue, page 414 [3].

'*Vndo þi dore, my spuse dere*' [243], at f. 121 v, is an appeal by Christ and the reply, in 22 lines.

'*Þu sikest sore*' [244], at f. 124 v, is a song of the Passion in four six-line stanzas, with a refrain 'Luueli ter of loueli eyse.' Stanza 4 was used for stanza 4 of '*Crist makiþ to man a fair present*' in MS. Glasgow V. 8. 15 f. 34 v (see page 528 (990) [168]).

'*Senful man, be þing & se*' [245], at f. 124 v, an appeal of Christ (cp. page 517 (987) [117a]) in five couplets, is also in a MS. owned by Wilfred Merton, Esq., Crawford Cottage, Richmond Hill, Surrey.

'*Gold and al þis werdis wyn*' [246], at f. 124 v, consists of 8 lines abababab.

'*Mi volk, nou answere me*' [247], at f. 124 v, is an appeal by Christ to Man in 9 stanzas abab. Cp. Herebert's earlier '*My volk, what habbe y do þe*'; and cp. a later text of '*Mi volk*' in MS. Jesus Coll. Cbg. 13 f. 84 r (15th cent.).

'*Mi loue is falle vp on a may*' [248], at f. 125 v, consists of four couplets, in which Christ is the champion of Love.

'*Se þat pasen be þe weyse*' [249], at f. 125 v, consists of 8 lines abcbdbcb.

'*Water & blod for þe i suete*' [250], at f. 126 r, is Christ's Three Songs to Man, six stanzas abab.

'*Ler to louen as y loue þe*' [251], at f. 126 r, is an appeal by Christ in five stanzas aabccb, of which stanzas 1-3 are in MS. Harley 7322 f. 135 v (see page 396 [47]).

See above, 516 [114], [116].

CHAPTER XIV—DRAMATIC PIECES

546 THE CHESTER PLAYS [5]. Baugh argues that probably 'somewhere in the development of the cycle the influence of the French dramatic tradition was felt'.

555 THE TOWNELEY PLAYS [7]. Peacock notes records of the Wakefield Burgess Courts for 1533 and 1556, showing that plays were performed at Wakefield at Corpus Christi; and he infers hence that the Towneley plays were performed at Wakefield. Potter has opposed these inferences. The MS. is now in America.

560 THE LUDUS COVENTRIÆ [8]. In her edition of the full series, Miss Block has noted various sources for the plays, and has so presented in detail the features of the MS. and the complicated evidence regarding the compilation of the cycle, as to open the way to a wider and more accurate study than has been possible.

CHAPTER XV—THE *PEARL* POET; GOWER

579 THE PEARL [2]. Greene has reviewed the various interpretations of the poem, and argues that, though in allegorical form, it is not autobiographical but parabolical; and that as a whole it is designed to illustrate the doctrine of Divine Grace. Sister Mary Madeleva opposes all idea of elegiac intent; regards the poem as a spiritual autobiography, 'a complete study in spiritual dryness from its acute attack to its entire cure', 'a perfectly consistent exposition, revelation, and ecstatic climax of spiritual "blues" '.

594 ¶ 2. Brusendorff judges that the contents of six of the eight extant MSS. issued from Gower's own scriptorium were written practically all by one scribe (not in some twenty-odd hands, as Macaulay judged), probably a professional regularly employed by Gower.

CHAPTER XVI—CHAUCER

600 ¶ 2. Miss Landrum has shown that Chaucer had a more accurate, more comprehensive, and more direct acquaintance with the Vulgate *Bible* than has been supposed.

603 ¶ 2. Maxfield has argued that Chaucer was not Lollard, that whatever there be Wycliffian in him is still fairly orthodox, and that his heterodoxy has been exaggerated.

605 ¶ 2. On 'true nobility', see below, page 640 [18].

608 LIFE [1]. 609 ¶ 3. Miss Rickert has presented materials that lead her to favor strongly 'Master Buckley's' testimony that Chaucer was a student at the Inner Temple. This Manly apparently approves. Brusendorff opposes the story as merely invented.

611 ¶ 1. Jusserand argues that Chaucer did meet Petrarch at Padua, and there heard from him (*Canterbury Tales* E26 ff.) what is known as the *Clerk's Tale*. See below, page 725 [78].

614 ¶ 2. Offering interesting conjectures as to Chaucer's possession and loss of Aldgate, Kuhl judges the poet still in the confidence of the King up to October 1, 1386.

616 ¶ 1. Kuhl prints three documents from the Calendar of Close Rolls, 1392-96, bearing on the document of April 6, 1396.

617 ¶ 2. Brusendorff emphasizes the importance of Gascoigne's note that Chaucer was the father of Thomas Chaucer, and the consequent light on Chaucer as marrying a Roet and being an ancestor of the powerful Chaucer-Burgersh family. Thence he urges that Lydgate, though he did not know Chaucer personally, was, as patronized by Thomas Chaucer and William de la Pole and his wife, intimately acquainted with the Chaucer family, and that the information in his passages

on Chaucer is based on good tradition. He stresses the value of Shirley's information as based on probable acquaintance with the Chaucers through Lydgate. With Shirley he finds the living tradition, and all information of any value, to stop.— Ruud believes Chaucer's mother was a Roet, and that it is well nigh certain that she was a sister of Katherine Swynford. He accepts Gascoigne's testimony as to Thomas Chaucer, and concludes that 'there is not a single good reason for not accepting the testimony of tradition, of coincidence, of heraldry, and of a contemporary that Thomas Chaucer was the son of Geoffrey'.

617 ¶ 4. Brusendorff argues that there are two currents of pictorial tradition about Chaucer: the first is chiefly represented by the portrait in the *Troilus* MS. Corpus Christi College Cbg. 61 f. 1 v, 'a true and authoritative portrait of the poet at the height of his powers, about the middle of the 'eighties, when he was c. 40 years old'; the second, the Hoccleve type, represented by the Harley 4866 f. 88 portrait, 'probably less reliable in details and certainly later, showing us Chaucer in *hise daies olde*'. He judges that the Ellesmere portrait as compared with Harley 'has as good or better claims to faithful representation of the original'.

617 THE CHAUCER CANON [2]. Brusendorff points out the weakness of grammatical, metrical, and stylistic tests of authorship, the need to support these with external evidence, and the importance of more close and favorable consideration of the evidence of the scribes of the first two generations after Chaucer's death. He notes the doubtfulness of the argument that a poem in a MS. with other poems certainly by Chaucer is also by Chaucer; and he shows the need of a thorough inquiry as to the mutual relations of the MSS., and the question whether variations are due to revision by Chaucer or to scribal emendations or error. This he undertakes to accomplish in his book. The result is acceptance of all the pieces listed in this *Manual* as by Chaucer, except *Against Women Unconstant* [5], *An Amorous Compleint* [6], *A Balade of*

Complaynt [8], *Merciles Beaute* [22], and *To Rosemounde* [25]. He adds *Balade of a Reeve* from MSS. Additional 16165 and Harley 7578, three stanzas, 'Hit is no right alle o|per lustes to leese'—essentially on the basis of Shirley's assignment in Additional.

620 ¶ 1. Brusendorff regards the Ceys and Alcion in *Canterbury Tales* B57 as simply a reference to the *Book of the Duchesse*. He feels that the *Book of the Lion* is much more likely to have been a paraphrase of a poem such as one by Deschamps that he quotes, than a translation of Machaut's *Le Dit dou Lyon*. He insists that there is no proof that Chaucer drew on the *Wretched Engendring of Mankind* for materials for later poems, and suggests that, as it appears only in the later prologue to the *Legend*, the *Wretched Engendring* was written after the earlier prologue.

621 ¶ 3. Brusendorff suggests that Lydgate's 'Daunt in English' is from the quotation in *Canterbury Tales* D1125 ff., and is simply another allusion to the *Canterbury Tales*.

628 III. MINOR POEMS. Brusendorff has extensively considered the MS. tradition of the poems, and as a result accepts all of poems [4]-[27], except [5] *Against Women Unconstant*, [6] *An Amorous Complaint*, [8] *A Balade of Complaynt*, [22] *Merciles Beaute*, and [25] *To Rosemounde*: and he adds, as Chaucer's, *Balade of a Reeve* from MSS. Br. Mus. Addit. 16165 and Harley 7578. See above, 617 [2].

629 AGAINST WOMEN UNCONSTANT [5]. Brusendorff rejects Chaucer's authorship.

629 AN AMOROUS COMPLEINT [6]. Brusendorff judges the MS. tradition not to support Chaucer's authorship.

630 ANELIDA AND ARCITE [7]. From the MSS., Brusendorff rejects the idea that the introduction is a later addition, and judges the final rime-royal stanza to be a spurious addition.

631 A BALADE OF COMPLEYNT [8]. From the MS., Brusendorff rejects Chaucer's authorship.

631 THE BOOK OF THE DUCHESSE [9]. Miss Kitchel proposes that Machaut's *Dit de la Fontaine Amoureuse* afforded the setting that fitted this poem. Brusendorff believes that the mention of Ceys and Alcion in *Canterbury Tales* B57 is a reference to this poem.

634 CHAUCER'S WORDS UNTO ADAM [10]. Brusendorff states that the scribe Adam must have been employed in a large trading scriptorium, and suggests that possibly he was a relative of the poet.

635 THE COMPLEYNT OF MARS [11]. Brusendorff argues for the authenticity of Shirley's note on the point of the poem, locates the incidents in the latter part of 1385, and dates the poem thereafter, but before the summer of 1386, perhaps in February, 1386. He regards Chaucer as having written it by command of John of Gaunt, under an astronomical veil slyly jeering at Holland (who had seduced John's daughter Elizabeth), and as having later added (perhaps in the service of the Duchess Isabella) the *Compleynt of Venus* from the lover's point of view.

636 THE COMPLEYNT OF VENUS [12]. See under 635 [11], above.

637 A COMPLEINT TO HIS LADY [13]. Brusendorff argues for the authenticity of these pieces. He regards them as three separate drafts (the *terza rima* considered as one) written in connection with the *Pite*, put aside among the poet's MSS. together with that poem, and after the poet's death transcribed separately. He urges that they should be titled *Complaints*, and numbered I-III.

638 THE FORMER AGE [16]. Brusendorff judges this a fragment copied from an unfinished draft, and would title it *The First Stock*.

639 FORTUNE [17]. Brusendorff cites the Ordinance of the Privy Council of March 8, 1390, and accepts the 'best frend' of the envoy as Richard II, and the 'thre of you' as John of Gaunt, Edmund of Langley, and Thomas of Woodstock. He urges the partial authenticity of the tradition preserved in Shirley's statement that the piece was 'translated oute of ffrenshe', pointing out that, while the *Roman* and Boethius afforded Chaucer most of his details, the use of dialogue between Man and Fate by balades occurs several times in Deschamps, and that two such balades by Deschamps next follow his balade to Chaucer in the authoritative MS. of his collected works (Paris Bibl. Nat. fonds franc. 840). He dates *Fortune* 1393-94.

640 GENTILESSE [18]. Vogt shows that the idea of true nobility as fruit of virtue and noble living is not so rare in and before Chaucer's age as our text suggests. Brusendorff finds the idea of *gentilesse* treated not merely from the point of view of de Meun, but rather in the spirit of Dante, especially in the canzone prefixed to *Convito* Book IV, from which Boccaccio borrowed a line for the *Filostrato* (VII st. 94), as well as the idea for a passage from a stanza (VII st. 99) from which Chaucer got his lines 5-7.

640 LAK OF STEDFASTNESSE [19]. Brusendorff takes Shirley's statement as evidence that Richard II was among Chaucer's patrons, so justifying efforts to explain other poems as occasioned by his patronage of Chaucer. He finds parallels to the poem in Deschamps' balades, and dates the poem 1397.

641 LENVOY DE CHAUCER À BUKTON [20]. Brusendorff judges the poem as almost certainly written in 1396, and as sent to Sir Peter de Bukton. He emphasises the parallels to Deschamps' balades; and traces lines 19-20 to stanza 2 of his balade No. 823, '*Contre ceux qui se remarient*'.

642 LENVOY DE CHAUCER A SCOGAN [21]. Brusendorff holds that the pestilence and weather are those of the

latter part of July and August, 1391, and that the poem was written in one of the two months to John Scogan, a man of middle age, who appears to have died during the latter part of that year. Henry Scogan's moral character and age he regards as not fitting the implications of the poem.

642 MERCILES BEAUTE [22]. Brusendorff rejects Chaucer's authorship, judging the internal and the external evidence to be very weak. He regards the parallels with Deschamps as proving nothing as to Chaucer's authorship here.

643 THE PARLEMENT OF FOULES [23]. Miss Reid has defended the Richard-Anne theory, and opposed Miss Rickert's interpretation. Brusendorff holds that Koch's interpretation of the allegory (see page 644) is all but certain, especially as modified by Emerson; that Emerson has met Manly's objections; that Farnham's investigations of the sources are mostly irrelevant; that the poem must have been composed in the spring of 1382 in celebration of the marriage of Richard and Anne in January. The frequency of the omission of the rondel in the MSS. he regards as probably due to its having been added later by the poet in the margin of his MS.

646 THE PROVERBS [24]. Brusendorff suggests that Chaucer may have got the idea of the form from Deschamps' '*Cy s'en suit un proverbe bien notable*'.

646 TO ROSEMOUNDE [25]. Brusendorff rejects this piece for lack of external and internal evidence of weight regarding Chaucer's authorship. The 'tregentil' and 'Chaucer' he states to be in a distinctly later hand, and probably imitative of the *Troilus* colophon.

647 TRUTH [26]. Brusendorff declares the genuineness of the poem above suspicion, it being testified to by Shirley, Fairfax, and Pepys. The envoy he rejects on the basis of characteristics of the MS. and the quality of the piece. He

declares there is not the slightest scrap of evidence to show that Chaucer was even acquainted with Sir Philip de la Vache addressed in the envoy.

648 THE ROMAUNT OF THE ROSE [28]. Brusendorff argues that original gaps in MS. Glasgow, and the variants in Thynne's text, show the former existence of other MSS.; that the piece is a unit, originally composed in Standard English of the late fourteenth century; that, as we have it, it was written down from memory in the beginning of the fifteenth century by a North Midlander who knew the first 1800 lines or so almost perfectly, had lapses of memory in the next 4000 lines, broke off abruptly at the end of line 5809, started again at an episode some 6000 lines later on in the French, and finally stopped at line 7698, some 10000 lines from the end; that the text is extremely corrupt, and calls for much emendation, though no emendation of this text can be quite satisfactory; that the corruptness of the text is due to extensive scribal error, as well as to lapses of memory; and that the introduction of numerous borrowed Romance terms is due to resort to a French text to aid failing memory. From Lydgate's knowledge that Chaucer had translated the *Roman*, from his use of the *Romaunt*, and from verbal parallels between the *Romaunt* and the text of accepted Chaucerian works elsewhere, he accepts the original text of the *Romaunt* as by Chaucer.

650 THE TRANSLATION OF BOETHIUS [29]. A tenth copy is in MS. Pembroke Coll. Cbg. 215 (15th or late 14th cent.).

653 THE HOUS OF FAME [31]. Brusendorff regards Lydgate's 'Daunt in English' as an allusion to the *Canterbury Tales* (see above, Canon, 621). He urges that we cannot justly assume from the MSS. that Chaucer did not finish the poem, and that there is strong probability that only mutilated copies have been handed down. He holds that the *Hous* was composed with Froissart's *Temple D'Onnour* (which promises 'new things'—'aucune nouvelle') as a model, that it is a con-

gratulatory poem suggested by Richard's decision to marry Anne, was begun December, 1380, and was probably finished early in 1381. The passage at *Troilus* V 1786-88 he regards as not a reference to the *Hous*, but as evidence of some half-formed plan of such a poem as the *Canterbury Tales*.

660 TROILUS AND CRISEYDE [32]. In his edition Root fixes the date of completion of the poem between the spring of 1385 and the end of 1386, or, at the very latest, the early months of 1387. He judges the debt, if any, to the *Filocolo* to be very slight. He notes as most probable basis for explanation of 'Lollius' the conjectured misreading of Horace *Epis.* I. 2. With Russell he argued previously, from the planetary references in III. 624-28, for a date not earlier than the spring or summer of 1385, and for the completion of the poem between the spring of 1385 and the summer of 1387. Brusendorff rejects McCormick's and Root's theories that the MSS. represent two or more versions issued by Chaucer; holds that the MSS. show 'only traces of the many corrections that Chaucer naturally made in the course of composition'; that the extant MSS. are 'descended from publishers' copies which mix up rejected and corrected readings'; and that no MS. 'has preserved a really authentic text, though no doubt several have handed it down to us in a condition pretty close to that in which it left his hand'. On his views of V. 1786-88, see above, 653 [31].

665 THE LEGEND OF GOOD WOMEN [33]. Garrett urges that the separate stories are 'a masterly set of humorous sketches occasioned by the restrictions under which Chaucer was asked to write them', and that the piece was left unfinished because of these restrictions. Griffith argues that the organizing *motif* is presentation of good women martyrs from devotion to a definitely conceived religion of Love of which the god Cupid is the head—all created in analogy to the Christian worship of Chaucer's time; that this *motif* dominated the Prologue; and that the G revision was due to a later effort to remove unorthodox references to Christian service,

and especially the presentation of the poet as a votary of Cupid.—The extended controversy between Lange, Langhans, and Koch has continued in *Anglia*. The editor has closed the debate in that periodical.—Brusendorff urges that the revision of the Prologue after June 7, 1394, may very well have taken place soon after the original conception of the Prologue.

672 ORIGIN AND SOURCES OF THE PLAN [34]. Farnham has shown that Chaucer's probable ignorance of the existence of the *Decameron* accords with the evidence that the hundred tales were unknown in Spain and France in Chaucer's day, and that the first manuscript of them known to have entered England was brought in after 1414.

674 GENERAL PLAN [37]. Brusendorff believes that 'in his framework the poet developed the pilgrimage *motif* artistically, wishing to individualize a collection of human types as gaily and vivaciously as possible, while his plan certainly did not include a detailed report on the state of the pilgrim's road from London to Canterbury towards the close of the 14th century'. See below, 678 [42], 681 [50], 682 [51].

675 THE FRAGMENTS OR GROUPS [38]. See below, 678 [42]; and *Shipman's Pro'ogue*, below, 702 [61].

678 ORDER OF THE FRAGMENTS [42]. Brusendorff urges that Chaucer's draft of the *Tales* will have to be taken as our final text, without rearrangement, and that his MS. may tentatively be said to have looked as follows: I. A1-4422 (A3721 f., 3155 f., added later; A2681 f. deleted; A252b, c, spurious); II. B1-1190, *Gamelyn* inserted; III. D1-2294 (D575-84, 609-12, 619-26, 717-20, added later; D607-26 to be arranged D607-8, 613-18, 609-12, 619-26—D44b-g, spurious); IV. E1-2440, F1-1624 (F 999 f., 1455 f. 1493-8, added later; E1305 f. deleted; F999 f. to follow F1005 f.: Host's speech to follow E1212); V. C1-968

(C297 f. deleted; Cbg. group C346 to be used to precede C333 f.); VI. B1191-4652 (B3565-3652 to follow 3956; B1995, 4060b-c, 4651 f., spurious); VII. G1-1481; VIII. H1-362, I1-1090.

679 THE MANUSCRIPTS [43]. Brusendorff argues for two great families of MS. tradition, the 'All England' MSS. and the 'Oxford' MSS. His 'All England' group is represented by three sub-groups, 1. Ellesmere (represented by MS. Ellesmere and its close relations), 2. Cambridge (represented by MS. Cbg. Dd), 3. London (represented by MS. Harley 7335), with Hengwrt perhaps representing another group,—each sub-group influenced by some other tradition or several other traditions. His 'Oxford' group is divided into the Corpus and the Bodley sub-groups, represented by MS. Corpus Christi College and MS. Petworth. He accepts the 'All England' tradition as greatly superior to the 'Oxford', though this offers some much needed readings; and he urges the Ellesmere as the best group, whose evidence is safest to accept in doubtful cases, especially when supported by one of the other 'All England' groups.

The MS. noticed in the preceding *Supplements* as advertised for sale, is the Cardigan MS. It was stolen in 1923, and passed through various hands into the possession of Vassar College Library, and was restored to the owners in August, 1924. The MS. was sold by Sotheby & Co. in 1925. Mr. George Brudenell writes that it is now in his possession, and is kept at Deene Park, Peterborough. Miss Marburg has described the MS., and printed from it the Doctor-Pardoner link; and concludes that the MS. is of the Dd sub-division of the A-group, being most nearly related to MS. Hodson 39.

The University of Chicago is accumulating photostatic copies of the various MSS. for collation anticipatory to a new edition and new studies.

680 THE HARLEY 7334 TEXT [44]. Brusendorff holds that Tatlock and Koch have conclusively proved that this MS. offers a text freely emended and corrected—often in

a shallow way—by a scribe of exceptional ability, with decided opinions of his own upon the question of Chaucer's text.

681 INDICATIONS OF TIME AND PLACE [50]. Brusendorff urges that all the allusions to time and place are stereotyped, inserted merely as touches of local color, which Chaucer did not trouble to fit into a careful scheme of topographical and chronological landmarks; and that so were produced inconsistencies, which might have been removed if Chaucer had completed and revised the work. See above, 674 [37].

682 THE DURATION OF THE PILGRIMAGE [51]. Brusendorff believes that Chaucer did not have in mind any definite duration for the pilgrimage. See above, 674 [37], 681 [50].

702 THE SHIPMAN'S PROLOGUE [61]. Brusendorff argues that this was originally introduced for the first Yeoman, and was to be followed by *Gamelyn* told by that person. For Jones' conjecture as to this prologue and the *Wife's Prologue*, see below, 718 [74].—704 l.8 from bottom, *for* Tenth, *read*, Eighth.

708 THE MONK'S PROLOGUE AND TALE [67]. Brusendorff would date the four contemporary tragedies later than 1393, and locate them last in the piece.

712 THE NUN'S PRIEST'S TALE [68]. Hotson would identify Nicholas Colfox with the 'colfox', and Chauntecleer partly with Henry of Bolingbroke; and then would fix the date shortly after October or November, 1398.

718 THE WIFE OF BATH'S PROLOGUE [74]. Jones argues that lines 1-193 of this piece were originally preceded by the *Shipman's Prologue* and some other lines later omitted, and that the whole served as a Wife's prologue to the present *Shipman's Tale*.

724 THE SUMMONER'S TALE [76]. Brusendorff holds that D2159-2294 do not, as Furnivall thought, represent a first draft, but were suppressed by the poet—the only part of the tales, he says, that seems actually to have been suppressed out of consideration for the Church.

725 THE CLERK'S PROLOGUE [78]. Sisam opposes the meeting of Chaucer and Petrarch, and dates the tale 1386 or later. Jusserand argues that the meeting took place at Padua, and Chaucer there heard the story from Petrarch.

732 FRAGMENT F [80]. On the *Shipman's Prologue*, see above, 702 [61].

739 THE SECOND NUN'S TALE [84]. Brusendorff argues that the fact that Chaucer is not responsible for the titles of single tales raises the question whether this tale was really attributed by him to the Second Nun, and that possibly Chaucer had not made up his mind as to whom it should be recited by.

741 THE CANON'S YEOMAN'S TALE [85]. Damon urges that Chaucer attacked false alchemists, but in lines 1428-81 sought to stimulate true initiates, and so merited the approval given him by later adepts.

746 CHAUCER'S RETRACTION [89]. Brusendorff holds that the *Retraction* is authentic, and was written to appease spiritual powers, and to ease the poet's own conscience by revoking any spiritual heresies possibly implied by certain of his 'enditynges of worldly vanities', and is not to be regarded as a formal negation of the very spirit of his art.

BIBLIOGRAPHICAL NOTES

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In the following pages the first number at the head of an item indicates the page of the *Manual*. A number in brackets is the item-number corresponding to that which in the Text and the Notes of the *Manual* follows the title of the item. A number standing alone in parentheses refers to the page in the *First Supplement* or in the *Second Supplement* which the next following passage concerns. 'L.' followed by a number refers to the item in the *Manual*, and indicates the specific line there which the next following passage concerns. Each of the entries under an item is additional to those in the *Manual* and the *First Supplement* and the *Second Supplement*, except where the entry contains the direction '*read*'. An entry with '*read*' is a correction of the correspondent entry in the *Manual* or the *First Supplement* or the *Second Supplement*. The words 'above' and 'below' refer to the *Third Supplement*.

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753 TABLE OF ABBREVIATIONS

(1001) (1097) Brown Reg Crit. Flasdieck, AnglBbl 35.167.

EnglStudies *English Studies,* Amsterdam 1919—

Litteris *Litteris; An International Critical Review of the Humanities,* New Society of Letters, Lund 1924—

LTLS *London Times Literary Supplement.*

RES *The Review of English Studies,* London 1925—

Speculum *Speculum, A Journal of Mediæval Studies,* The Mediæval Academy of America, Boston 1926—

YWES *The Year's Work in English Studies,* Edited for The English Association, London, for 1919-20—

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757 WORKS CONTAINING GENERAL BIBLIOGRAPHICAL NOTES

(1001) Wells *A Manual of the Writings in Middle English,* 1050-1400, second printing of 1917 bound with *First Supplement* second printing, July 1920; third printing, August 1923, bound with *First Supplement* third printing and *Second Supplement* first printing, August 1923;

fourth printing, May 1926, bound with *First Supplement* third printing and *Second Supplement* first printing, May 1926; fourth printing bound with *First Supplement* third printing, *Second Supplement* first printing, and *Third Supplement* first printing, November 1926. *Manual* and *First Supplement,* crit. Brandl, Arch 146.261.

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(1098) *Bibliography of English Language and Literature,* Compiled for the Modern Humanities Research Association (for 1920, by various members; for 1921—, by Miss A. C. Paues), annually, Cambridge 1921—

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(1099) Hall *Selections from Early Middle English,* crit. Chambers, MLR 19.351.

(1099) Sisam *Fourteenth Century Verse and Prose,* crit. LTLS Nov. 13, 1924, 724; N&Q May 27, 1922, 420; EnglStudies 8, Feb. 1, 1925; YWES 2.41.

See entries under various section heads.

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763 [3] HIND HORN. Brunner *Romanzen u. Volksballaden,* Palæstra 148.76.

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821 CHAPTER VII—PROVERBS, PRECEPTS, AND MONITORY PIECES

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[234] *'Lullay, lullay, litel child'.* Ed. Advocates', Brown *op. cit.* 80;—Harley 7358, see 825 [44].

[236] *'Merci abid an loke al day'.* Ed. Advocates', Brown *op. cit.* 81;—Harley 2316, Rel Ant 2.120 (see 823 [19]);—Harley 7322, EETS 15.263 (see 825 [47]).

[241a] *'Loue made crist in oure lady to lith'.* Ed. Brown *op. cit.* 266.

[242] *'Maiden & moder, cum & se'.* Ed. Advocates', Brown *op. cit.* 85;—Sloane, Wright, Percy Soc. Publ. 4.10; Wright *Songs and Carols,* Warton Club 1856, 65;—Bodley, Wright, Percy Soc. Publ. 23.48; Ch&Sidg 146;—Balliol, Flügel, Angl 26.240; Dyboski, EETSES 101.13.

[251] *'Ler to louen as y loue þe'.* Ed. Advocates', Brown *op. cit.* 91;—Harley, EETS 15.255.

855 CHAPTER XIV—DRAMATIC PIECES

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856 GENERAL TREATMENTS OF ENGLISH MYSTERIES. Dearmer *Miracle Plays,* Sat. Rev. 1924, 137.8; Pennington, Internatl. Studio 80.207.

857 RECORDS OF REPRESENTATIONS OF ENGLISH MYSTERIES. See also under 837 [63].

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858 EDITIONS OF SELECTED PIECES. L.3, Pollard, 7th ed. rev., L. 1924.

858 [1] SHREWSBURY FRAGMENTS. Ed. Adams *Chief Pre-Shaks. Dramas*, Boston 1924, 73.

858 [3] DUX MORAUD. Ed. Adams *Chief Pre-Shaks. Dramas*, Boston 1924, 207.

858 (1136) [4a] BURY ST. EDMUNDS FRAGMENT. Pr. Brandl, Arch 144.255.

859 [5] CHESTER PLAYS. Ed. plays 3, 18, and *Prophets*, and *Christ's Ministry*, Adams *Chief Pre-Shaks. Dramas*, Boston 1924, 111, 187, 132, 167. Baugh *The Chester Plays and Fr. Infl.*, Schelling Anniv. Papers, N. Y. 1923, 35; on Moses and the Law, Dustoor, MLR 19.459.—1137 l.5, Durrschmidt *Die Sage v. Kain*, crit. Jantzen, Zs.f.Fr.u.E.Unterrecht 21.56.

859 [6] YORK PLAYS. Ed. plays 14, 48, Adams *Chief Pre-Shaks. Dramas*, Boston 1924, 142, 199. Allison *The Paternoster Play and the Orig. of the Vices*, PMLA 39.789 (see refs. there).

860 [7] TOWNELEY PLAYS. Ed. plays 2, 3, 8, 12, 26, Adams *Chief Pre-Shaks. Dramas*, Boston 1924, 94, 101, 125, 145, 191; plays 3, 12, Tatlock and Martin *Repr. Engl. Plays*, N. Y. 1923, 5, 19. Peacock *The Wakefield Mysteries*, AnglBbl 36.111, LTLS Mar. 5, 1925, 156; Potter, LTLS 1925, 300; Schering *Die Quellen der 'T. P.'*, MS. diss. Kiel 1923, summary Kiel 1923; notes on text, verse, Holthausen, ESt 58.161; on plays 7 and 9, Dustoor, MLR 19.459; on *Secunda Pastorum*, 136-40, Malone, MLN 40.35; Bonnell *Cain's Jaw-Bone*, PMLA 39.140.

861 [8] LUDUS COVENTRIÆ. Ed. banns, plays 1, 31, and *Salutation* and *Conception*, Adams *Chief Pre-Shaks. Dramas*, Boston 1924, 81, 175, 179, 139; full cycle, Block, EETSES 120 (crit. N&Q 13ser. 1.319; Holthausen, AnglBbl 35.37; Arch 147.146). On play 14, Holthausen, AnglBbl 35.95; on play 6, Dustoor, MLR 19.461; Bonnell *Cain's Jaw-Bone*, PMLA 39.140.

861 [9] COVENTRY PLAYS. Ed. *Magi*, *Herod*, etc., Adams *Chief Pre-Shaks. Dramas*, Boston 1924, 158. The 'world' in, Harris, N&Q 149.243.

862 [10] BROME *ABRAHAM*. Ed. Adams *Chief Pre-Shaks. Dramas*, Boston 1924, 117; Tatlock and Martin *Repr. Engl. Plays*, N. Y. 1923, 13.

862 [14] CROXTON *SACRAMENT.* Ed. Adams *Chief Pre-Shaks. Dramas,* Boston 1924, 243.—L.1, Stokes' ed., crit. Sat. Rev. Feb. 8, 1862, 159.

863 [15] DIGBY PLAYS. *Conversion, Magdalen,* ed. Adams *Chief Pre-Shaks. Dramas,* Boston 1924, 212, 225.

863 [16] NORWICH GROCERS' PLAY. Ed. Adams *Chief Pre-Shaks. Dramas,* Boston 1924, 88.

863 [17] CORNWALL PLAYS. *Moses and the Law,* Dustoor, MLR 19.462.

863 (1138) [19] STONYHURST PAGEANTS. Brown's ed., crit. Museum 31 pt. 4; Ackermann, LitBl 44.350.

863 CHAPTER XV—THE *PEARL* POET; GOWER

864 [2] PEARL. Facsim. reprod. of MS., 179 plates, introd. Gollancz, EETS 162 (crit. Greg, MLR 19.223). Ed. sels. Sampson *Cbg. Bk. of Pr. and Verse,* Cbg. 1924, 318. Greene *The 'Pearl'—A New Interpretation,* PMLA 40.814; Madeleva *Pearl: A Study in Spiritual Dryness,* N. Y. & L. 1925 (crit. Menner, MLN 41.411).—1138 l.1, Gollancz's ed., crit. LTLS May 18, 1922—cf. Gollancz, LTLS Corresp. May 25, June 1, 1922; Holthausen, EnglStudies 5.133; YWES 2.43.—1138 l.12, Emerson, PMLA 37.52, crit. YWES 3.41.

864 [3] PATIENCE. Facsim. reprod. of MS., see above, 864 [2]. Ed. sel. Sampson *Cbg. Bk. of Pr. and Verse,* Cbg. 1924, 332.—L.3, Gollancz's ed. revised L. 1924 (crit. Arch 148.300; Ekwall, AnglBbl 36.267).

864 [4] PURITY (CLANNESSE). Facsim. reprod. of MS., see above, 864 [2]. Thomas *Notes,* MLR 17.64; Bateson *'Looking over the Left Shoulder',* Folk-Lore 34.241; on ll.599, 982-3, and compounding, Bateson, MLR 19.95 (crit. Gordon, YWES 5.83).—1139 l.1, Menner's ed., crit. Holthausen, AnglBbl 34.136.—1139 l.3, *read,* Menner, MLN 37.355.—1139 l.3, Gollancz's ed., crit. Thomas, YWES 3.40.

865 2. GOWER. MSS. and scribes, Brusendorff *The Ch. Tradition,* L. and Copenhagen 1925, 56n. Holzknecht *Lit. Patronage in the Middle Ages,* Philadelphia 1923, 147, 160; Fox, G. C., *Natural Science in the Works of J. G.,* MS. diss. Princeton 1925.

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866 CHAPTER XVI—CHAUCER

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867 ON RECENT CRITICISM. Koch, introd., to ed. of Hertzberg's trans. of *Cant. Tales*, Berlin 1925; chief works from 1907, Koch *Der Gegenwärtige Stand der Ch-Forschung*, Angl 49.193, 384 (see Langhans, Angl 49.357); Koch, AnglBbl 28.152.

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870 [5] AGAINST WOMEN UNCONSTANT. Brusendorff *The Ch. Tradition,* 203n, 225, 441.

870 [6] AN AMOROUS COMPLEINT. Brusendorff *The Ch. Tradition,* 273n, 437.

870 [7] ANELIDA AND ARCITE. MSS., composition, Brusendorff *The Ch. Tradition,* 42, 189, 197n, 231, 259; verse, Cowling, RES 2.311.

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870 [11] COMPLEYNT OF MARS. On ll.113-4, Emerson, PhilQuar 2.82; Brusendorff *The Ch. Tradition,* Lydgate's mention 42, MS. 183, text 231, authenticity, date, occasion 261; verse, Cowling, RES 2.311.

870 [12] COMPLEYNT OF VENUS. Brusendorff *The Ch. Tradition,* MS., authenticity, date, occasion 261, Shirley's statements 223, 237n, 264.

870 [13] COMPLEINT TO HIS LADY. Brusendorff *The Ch. Tradition,* 45n, 225, 268.

870 [14] COMPLEINT TO HIS PURS. Brusendorff *The Ch. Tradition,* 253; verse, Cowling, RES 2.311; Hammond *Lament of a Prisoner against Fortune,* Angl 32.481.

870 [15] COMPLEYNT UNTO PITE. On ll.29-35, Bright, MLN 17.278; verse, Cowling, RES 2.311.

871 [16] THE FORMER AGE. Brusendorff *The Ch. Tradition,* 293.

871 [17] FORTUNE. Brusendorff *The Ch. Tradition,* 198, 200n, 223, 233, 241, 487, 492. Patch *Tradition of the Goddess Fortuna,* Smith Coll. Studies in Mod. Langs. 3.3-4, 4.4, Northampton, Mass., 1922 (crit. Wild, ESt 60.314).

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871 [19] LAK OF STEDFASTNESSE. Brusendorff *The Ch. Tradition,* 273, 487, 492; verse, Cowling, RES 2.311.

871 [20] LENVOY À BUKTON. Kuhl *Ch. and the Church,* MLN 40.325; Brusendorff *The Ch. Tradition,* 292, 487.

871 [21] LENVOY À SCOGAN. On ll.47-9 on Cicero, Goffin, MLR 20.318; Brusendorff *The Ch. Tradition,* 201, 289; verse, Cowling, RES 2.311.

871 [22] MERCILES BEAUTE. Brusendorff *The Ch. Tradition,* 440, 489.

871 [23] PARLEMENT OF FOULES. Ll.309-13, Adolphus, N&Q 10ser.8.203; interpr., Tupper *Ch's Tale of Ireland,* PMLA 36.197; Reid *Hist. Interprs. of the 'P. of F.',* Univ. of Wisconsin Studies in Lang. and Lit. 18.60; dreams, Curry, ESt 58.55; verse, Hammond, MPhil 23.133; verse, Cowling, RES 2.311; Curry *Ch's Science and Art,* Texas Rev. 8.307; Boccaccio, Schirmer, GRMSchr 12.297; interp., Koch, Angl 49.212; Pieper *Das 'Parlament' in der M. E. Lit.,* Arch 146.187, 204, 211; Brusendorff *The Ch. Tradition,* 165, 286.—L.4, Cook, *add,* MLN 21.111.

871 [24] THE PROVERBS. Brusendorff *The Ch. Tradition,* 225, 284.

871 [25] TO ROSEMOUNDE. Brusendorff *The Ch. Tradition,* 439.

871 [26] TRUTH. Brusendorff *The Ch. Tradition,* 192, 203, 245; date, Koch, Angl 46.47; verse, Cowling, RES 2.311.—L.3, MacCracken, *read,* MLN 23.213.—L.3, Rickert *'Thou Vache';* crit. Koch, Angl 46.47, 49.238.

871 [27] WOMANLY NOBLESSE. Discussion, exact repr. of MS., Brusendorff *The Ch. Tradition,* 276.

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872 [30] ASTROLABE. Attributions, MSS., Lewis, text, Brusendorff *The Ch. Tradition,* 175.

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875 [40] THE LINKS. Brusendorff *The Ch. Tradition,* 69, 123.

875 [41] GAPS. Brusendorff *The Ch. Tradition,* 119.

875 [42] ORDER OF THE FRAGMENTS. Brusendorff *The Ch. Tradition,* 73, 121.

875 [43] THE MANUSCRIPTS. Three facsims. of Ellesmere, Harley 7334, Spurgeon *Ch. Criticism and Allusion,* Cbg. 1925, 1.26, 33, 2.front.; Piper *The Miniatures of the Ellesmere Ch.,* with facsimiles, PhilQuar 3.241; Brusendorff *The Ch. Tradition, passim,* 53, 63, 106, 126, 474; first 6 pr. eds. cpd. w. MSS., Greg, PMLA 39.737.—1030 [43], 1146 [43], The MS.

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4.208; l.652, Kittredge, MPhil 7.476; ll.725 ff., Root, ESt 44.1.—L.18, *read,* Onze Eeuw. . .—L. 19, Lowes *Ch. and Li Renclus . . . , read,* PMLA 29.xxix.—1146 l.8, Knott *Ch's Anonymous Merchant,* crit. Koch, ESt 57.122.—1146-47, Cook, Trans. Conn. Acad. 23.1 ff., crit. Arch 141.309.

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877 [60] MAN OF LAW'S HEADLINK, PROLOGUE, AND TALE. Ch. and *De Contemptu Mundi,* Koeppel, Arch 84.406, 85.48; sins *motif,* Lowes, PMLA 30.237; 'askances', Livingston, MLR 20.71; Farnham *The Dayes of the Mone,* StPhil 20.70; prologue's date, Root, PMLA 24.124, 25.228; same, Kittredge, PMLA 24.343; Knowlton *Ch's Man of Law,* JEGP 23.83; Curry *Ch's Science and Art,* Texas Rev. 8.307; astrological materials, Curry, JEGP 22.352 (crit. Thomas, YWES 4.59); Manly *Some New Light on Ch.,* Lowell Lecture 3, Bost. Eve. Transcript Jan. 22, 24, 31, Feb. 5, 9, 1924; Landrum *Ch's Use of the Vulgate,* PMLA 39.75; Schlauch, Marg., *Studies in the Sources of the M. of L's Tale,* Columbia Univ. diss. 1925 (at press, Harv. Univ. Press); B776, Brusendorff *The Ch. Tradition,* 127; verse, Cowling, RES 2.311.

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878 [64] PRIORESS'S HEADLINK AND TALE. Tale, ed. Drennan, L. 1914; tale adapted, Collingswood, L. 1923. Lowes *The Prioress's Oath,* RomRev 5.358; Canby *A Study of the Short Story,* N. Y. 1913, 5; Power *Med. Engl. Nunneries,* c. 1275-1535, Cbg. 1922 (for crits. see Mod. Hum.

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879 [75] FRIAR'S PROLOGUE AND TALE. D1294, Skeat *Ch.: Curious Misplacement of Lines,* N&Q 11ser.1.201; Lowes *Illustr. of Ch.,* RomRev 2.118; quarrels, Tupper, JEGP 14.256 (crit. Koch, AnglBbl 28.155); Kuhl *Ch. and the Church,* MLN 40.335.

879 [76] SUMMONER'S PROLOGUE AND TALE. D1689 ff., parallel with Dante, Curry, MLN 38.253; Kuhl *Ch. and the Church,* MLN 40.338; suppression of end, Brusendorff *The Ch. Tradition,* 134n.

879 [78] CLERK'S HEADLINK, PROLOGUE, AND TALE. Ed. w. *Merchant's Prol.,* Sisam, Oxf. 1923 (crit. Wild, AnglBbl 35.70; Thomas, YWES 4.58; Kruisinga, EnglStudies 6.35; Patch, MLN 40.53; Arch 147.146). Kittredge *Arthur and Gorlagon,* HarvStN 8.241; Lowes *Illustr. of Ch.,* RomRev 2.125 (crit. Koch, ESt 46.114); Widmann *Griseldis in der Deutschen Lit. des 19 Jhdts.,* Euphorion 13.535; Hinckley *Notes on Ch.,* Northampton, Mass., 1907, 184-209; Boccaccio, 'high style', Hendrickson, MPhil 4.179; on ll.106-08, Adolphus, N&Q 1907, 10ser.8.203; Griffith, D. D., *The Griselda Story and Ch's 'C. T.',* MS. diss. in Univ. of Chicago Libr., 1916; *Forgotten Virtues,* Harper's Weekly 55.6; Cook *The First Two Readers of Petrarch's Tale of Griselda,* MPhil 15.633; Glomeau *La Mystère de Griseldis,* Paris 1923; Manly *Folklore Infl. in Ch.,* Lowell Lecture 4, Bost. Eve. Transcript Feb. 5, 1924; Pichon *Le Mènagier de Paris,* La Soc. des Biblioph. Fr. 1846; Mènagier's wife, Power *Med. People,* Boston 1924, 85; E26 ff., meeting with Petrarch, Jusserand *The School for Ambassadors,* L. 1924, appendix (crit. LTLS Nov. 27, 1924); Farnham *England's Discovery of the 'Decameron',* PMLA 39.128; Groeneveld *Die Älteste Bearbeitung der Griseldissage in Frankreich,* Marburg 1886; Savorini *La Leggenda di Griselda,* Rivista Abruzzese 15.21, 123, 399, 460, 515; Gubernatis *De Secountala a Griselda,* Chronache della Civilta Elleno-Latina, New Ser. 3.465—synopsis, Verhandlungen des XIII Internatl. Orientalischen-Congresses, Leyden 1904, 21; Küchler *Griselda u. Grishildur,* NSpr 33 pt. 5; host's comment, Brusendorff *The Ch. Tradition,* 75; verse, Cowling, RES 2.311.

880 [79] MERCHANT'S PROLOGUE, TALE, AND EPILOGUE. Farnham *The 'M's T.' in Chaucer Junior* (17th cent. jest book), MLN 41.392. See Sisam, 879 [78], above.

880 [81] SQUIRE'S PROLOGUE AND TALE. Hinckley *Notes on Ch.,* Northampton, Mass., 1907, 210-36; Bushnell *Names and Sources of*

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880 [82] WORDS OF THE FRANKLIN AND FRANKLIN'S TALE. Hinckley *Notes on Ch.,* Northampton, Mass., 1907, 237-60; Rajna *Le Origini della Novella Narrata dal Frankelyn,* Rom 32.204 (crit. Lowes, MPhil 15.689); 'gentilesse', Vogt, JEGP 24.102; Koch, Angl 49.231; Gerould *The Social Status of Ch's Franklin,* PMLA 41.262; Wrenn *Ch's Knowledge of Horace,* MLR 18.286; magic and Orleans, Royster, StPhil 23.383.

880 [84] SECOND NUN'S PROLOGUE AND TALE. Holthausen *Zu Ch's Cäcilien-Legende,* Arch 87.265; Gerould *Saints' Legends,* Boston 1916, 239, index; Landrum *Ch's Use of the Vulgate,* PMLA 39.75; verse, Hammond, MPhil 23.148; ll.271 ff., Emerson *St. Ambrose and Ch's 'Life of St. Cecilia',* PMLA 41.252; illustr. of 'corones two', Parker, MLN 41.317; belongs to Second Nun, Brusendorff *The Ch. Tradition,* 131; verse, Cowling, RES 2.311.

881 [85] CANON'S YEOMAN'S PROLOGUE AND TALE. Damon *Ch. and Alchemy,* PMLA 39.782 (crit. Gordon, YWES 5.85); interpr. and date, Baum, MLN 40.152; Koch, Angl 49.236.

881 [87] MANCIPLE'S PROLOGUE AND TALE. Quarrels, Tupper, JEGP 14.256 (crit. Koch, AnglBbl 28.155).

881 [89] PARSON'S PROLOGUE AND TALE, AND THE RETRACTION. Sins *motif,* Lowes, PMLA 30.237; Landrum *Ch's Use of the Vulgate,* PMLA 39.75; authenticity and aim of 'Retraction', Brusendorff *The Ch. Tradition,* 132, 147, 429.—1149 l.3, *read,* Koch, AnglBbl 25.84, ESt 37.227.

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Grimestone, John, Commonplace Book, *1182* [230-251], 1226 [230-251]*.

Guild Certificate, *1175* [63a], 1220 [63a]*.

Harley 2316 Pieces, *1173* [40], 1218 [40]*; 1183 [236], 1227 [236]*.

Harley 7322 Scraps, *1183* [236], 1227 [236]*; 1184 [251], 1227 [251]*.

'Have hund to godsib', *1173* [1], 1217 [1]*.

'He rod vpon a whit hors', *1182* [224], 1226 [222-229]*.

'Heyle be þou, ladye so bryȝt', *1181* [221], 1226 [221]*.

'Hit is no right alle oþer lustes to leese', see *Balade of a Reeve.*

'Holy moder, þat bere cryst', *1177* [41a], 1222 [41a]*.

Holy Trinity Guild Certificate, *1175* [63a], 1220 [63a]*.

'Holy wrouhte of sterres bryht', *1177* [41b], 1222 [41b]*.

'Honnd by honnd we schulle ous take', *1178* [51c], 1223 [51c]*.

'I am iesu, þat cum to fith', *1183* [238], 1226 [230-251]*.

'I hafe set my hert so hye', *1178* [52e], 1223 [52e]*.

'In bedlem is a child i-born', *1183* [232], 1226 [230-251]*.

'I sayh hym wiþ ffless al bisprad', *1182* [223], 1226 [223]*.

'Iesu our raunsoun', *1177* [41f], 1223 [41f]*.

'Jesus, þat wald efter mid-night', *1179* [138a], 1224 [138a]*.

'Ihesu, for þi precious blod', *1180* [166a], 1225 [166a]*.

'Ihesu, for þi wurthy wounde', *1180* [151], 1225 [151]*.

'Ihesus doþ him bymene', *1178* [52d], 1223 [52d]*.

'Ihesu, þat al þis world haþ wroȝt', *1181* [222], 1226 [222]*.

John Grimestone's Commonplace Book, 1179 [116], *1182* [230-251], 1226 [230-251]*.

'Kyng hexst of alle kynges', 1177 (501).

'Lefdy blisful, of muchel miȝt', *1182* [226], 1226 [222-229]*.

'Ler to louen as y loue þe', *1184* [251], 1227 [251]*.

'Loke to þi louerd, man' (St. John's), *1179* [114], 1223 [114]*.

'Loke, man, to iesu crist' (Bodley), *1179* [114], 1223 [114]*.

'Loue is a selkuð wodenesse', *1176* [5a], 1122 [5a]*.

'Loue made crist in oure lady to lith', *1183* [241a], 1227 [241a]*.

'Loue me brouthte', *1183* [241], 1226 [230-251]*.

'Louerd, þu clepedest me', *1179* [137a], 1224 [137a]*.

'Lullay, lullay, litel child' (Advocates' f. 120 r), *1183* [240], 1226 [230-251]*.

'Lullay, lullay, litel child' (Advocates' f. 6 r), *1183* [234], 1227 [234]*; (Harley 7358) 1174 (395), *1183* [234], 1227 [234]*.

'Lustne mylde wrouhte oure bones', 1177 (501).

'Maiden & moder, cum & se', *1184* [242], 1227 [242]*.

'Man, þu haue þine þout one me', *1179* [114a], 1224 [114a]*.

'Marye, mayde mylde and fre', William of Shoreham's Poem 6.

'Mayde and moder mylde', *1171* [4], 1216 [4]*.

'Merci abid an loke al day', *1183* [236], 1227 [236]*.

Merton College Oxford 248 Lyrics, *1181* [222-229], 1226 [222-229]*.

'Mi loue is falle vp on a may', *1184* [248], 1226 [230-251]*.

'Mi volk, nou ansuere me', *1184* [247], 1226 [230-251]*.

'Othyr sex fynd I can', *1172* [8], 1216 [8]*.

'Our fader whiche erth in heofnai', *1172* [13], 1217 [13]*.

Pepys Gospel Harmony, see *Life of Jesus, 405* [25], 827 [25]*; 1175 [25], 1219 [25]*.

'Quanne hic se on rode ihu mi lemman', *1179* [114a], 1224 [114a]*.

Reeve, see *Balade of a Reeve.*

'Senful man, be þing & se', *1184* [245], 1226 [230-251]*.
'Seyne luk in hys godspel', *1177* (501).
Sheppey, Bishop, see Merton College Oxford 248 Lyrics.
'Soethþe mon shal hoenne wende', *1177* [41e], 1222 [41e]*.
'Steddefast crosse, inmong alle oþer', *1182* [228], 1226 [222-229]*.
'Suete sone, rue on me', *1183* [239], 1226 [230-251]*.
'Swete ihesu cryst, goddis sone of lyue' (Bodley), *359* [30], 819 [30]*.

'Þenc, man, of min harde stundes', *1179* [114a], 1224 [114a]*.
'Thole a little', *1179* [137a], 1224 [137a]*.
'Þou kyng of woele and blisse', *1177* [41d], 1222 [41d]*.
'Þu sikist sore', *1184* [244], 1226 [230-251]*.

'Vndo þi dore, my spuse dere', *1184* [243], 1226 [230-251]*.

'Water & blod for þe i suete', *1184* [250], 1226 [230-251]*.
'What ys he, þys lordling', *1177* [41g], 1222 [41g]*.
'Wiþ scharpe þornes þat weren ful kene', *1180* [154a], 1225 [154a]*.
Writs, Four, *1175* [47a], 1220 [47a]*.
'Wy haue ȝe no ruethe on my child', *1183* [235], 1226 [235]*.
'Wyl be þow, ster of se', 991 [192], *1182* [229], 1226 [222-229]*.

'Ȝe þat pasen be þe weyȝe', *1184* [249], 1226 [230-251]*.
'Yies sex vyces lettes amendment', *1172* [8], 1216 [8]*.

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